

City Hall  
New Orleans, La.

HABS No. LA-193

HABS  
LA.

36- NEWOR

21

ADDENDUM  
FOLLOWS...

PHOTOGRAPHS  
WRITTEN HISTORICAL AND DESCRIPTIVE DATA  
District of Louisiana

**HISTORIC AMERICAN BUILDINGS SURVEY**  
CENTRAL UNIT - ST. LOUIS

Historic American Buildings Survey  
Richard Koch, District Officer  
908 Queen & Crescent Bldg., New Orleans, La.

La. 193  
36-NEWIR  
21-

1. STATE Louisiana  
COUNTY Orleans  
TOWN New Orleans  
STREET NUMBER 533 St. Charles Avenue

2. NAME City Hall

4. ORIGINAL OWNER Second Municipality  
PRESENT OWNER City of New Orleans (First drawings made 1845)  
DATE OF PERIOD Completed 1850 (authorized by Municipal Council Aug. 10, 1847)  
ARCHITECT James Gallier (b. 1798 d. 1866)

STYLE Greek Revival (Inspired by Temple of Erectheus, Athens)  
BUILDER Robert Seaton (Supervised by James Gallier, Sr., and his son)

ORIGINAL USE Second Municipality City Hall & U.S. District & Circuit Courts

PRESENT USE City Hall

CONSTRUCTION "The jambs, architraves, entablatures and trusses of the principal front entrance doorway....shall be of the best and purest description of white northern marble...."Contract & Specs. J. B. Marks, Aug. 2, 1845

...."It will be of the Corinthian order, and the material of white marble". "Historical Epitome" (1840) p. 132 (Dakin design 1845)

Basement is granite, except St. Charles front of brick, covered with cement. Granite and marble. Steps are granite. "The front entrance doorway from the large portico shall have a pair of sliding doors framed and panelled, three inches thick....grooved fifteen inches diameter....." Contract & specs. J.B.Marks August 2, 1845  
10 massive marble columns

NOTABLE FEATURES: "The second Municipality can boast the possession of the finest Municipal Hall in the Union. It is another proof of the architectural taste of James Gallier. ----The portico will be up by the 1st of April (1850), and a Colossal group-Liberty supporting Justice and Commerce - in alto-relievo, will grace the tympanum - Launitz of New York is now engaged on the work; it is expected to arrive in a few months". (Daily Crescent, 15 October 1849)

In 1949 the arm of Liberty fell from the building and miraculously did not hit any passers-by. This incident brought about the restoration and cleaning of the building and Angela Gregory, sculptor, was commissioned to carve a fragment to replace the fallen piece.

This in turn brought about a combined Centennial celebration by the Louisiana Landmarks Society with an exhibition of the work of James Gallier, architect, November 10-19, 1950.

NO.OF STORIES Two

#### 6. HISTORICAL SIGNIFICANCE & DESCRIPTION:

Marion Dean Ross, writing in Introductory Note of the Exhibition of James Gallier's work at the City Hall, Nov. 1949, writes:

"The great amount of his work, entirely aside from its quality, would assure his fame, but had he done nothing else than the City Hall and the St. Charles Hotel, he would be

a architecture. These two buildings are surely his masterpieces".

It is a splendid and impressive building in the Greek Revival style which with the growth of the city has become completely inadequate to house the City administration. The Mayor's parlour once beautifully furnished, still has the crystal chandelier and despite its use as an office maintains its dignity. The rest of the building has been cut up with partitions for office use.

7. PHYSICAL CONDITION OF STRUCTURE (other)

	<u>In danger</u>	<u>Preserve</u>	<u>Repair</u>	<u>Restore</u>	<u>Reconstruct</u>
Exterior		*	*		
Interior				*	*

8. VALUE TO NATION	*	QUALITY VERY HIGH	*	The marble columns are chipped and the whole building needs careful examination and restoration.
STATE	*	HIGH		
COMMUNITY	*	NOTABLE		
OTHER		MENTION		

9. POSSIBLE USE 2nd floor for Public Belt R.R.  
City to confer during coming year with La. Landmarks Soc. regarding possible use. Mayor's Parlour should be restored and preserved and 1st floors possibly used for meeting rooms and permanent offices of historic and civic organizations.

10. NEIGHBORHOOD CONDITIONS CLASS  
ZONED Central Business  
Faces Lafayette Square

11. AVAILABLE FILES

Measured DRAWINGS

Original drawings by James Gallier, arch. in La Brest Collection, Sch. of Arch., Tulane University of La. (La Brest Coll. is largest collection of drawings of the period.)

Valuable Gallier material compiled and published in the catalogue of the Louisiana Landmarks Society, Gallier Exhibition, commemorating the Centennial of the City Hall Nov. 10-19, 1950, by the L.L.Soc. and the City of N.O. Catalogue compiled by Sam Wilson, Jr. Introductory Note by Marion Dean Ross.

Autobiography of James Gallier in Howard Tilton Library, Tulane Univ., N.O.

OLD PHOTOS

OTHER

FIELD REPORTS

RESEARCH REPORTS

12. OPEN TO THE PUBLIC Yes  
FEE No  
CONTROL BY City of N.O.

ADDENDUM  
FOLLOWS...

13. REFERENCES; AUTHOR TITLE & PAGES See No. 11.

14. NAME, ADDRESS & TITLE OF RECORDER

Angela Gregory Studio, 650 Pine St., Sculptor

HABS  
LA,  
36-NEWOR,  
21-

ADDENDUM TO

City Hall (Gallier Hall, Municipal Hall)  
545 St. Charles Street  
New Orleans  
Orleans Parish  
Louisiana

HABS No. LA-193

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY  
NATIONAL PARK SERVICE  
U.S. DEPARTMENT OF THE INTERIOR  
WASHINGTON, D.C. 20240

GALLIER HALL (1845-50)

The original name of this building is the Municipal Hall; after 1853 until 1957, it was known as the New Orleans City Hall. Since 1958 it has been known as Gallier Hall.

The building is located on the corner of St. Charles Street and Lafayette Street (then Hevia Street). The Municipal Address of the building is 545 St. Charles Street, New Orleans, parish of Orleans, State of Louisiana.

The present owner of the building is the City of New Orleans, and it is administered by the Department of Property Management. Present occupants of the building include the Department of Property Management, the Arts Council of Greater New Orleans, and the New Orleans Recreation Department Theatre.

Presently, it is used for receptions and social functions of various kinds of both private and public nature.

In terms of architectural significance, Gallier Hall is the finest example of Greek Revival architecture still standing in New Orleans, and is considered to be one of the most beautiful and well proportioned buildings of this style in the United States.

Historically, the building is a significant landmark in the political growth of New Orleans. Its conception and construction came out of internal strife that resulted in the division of the city into three separate municipalities from 1836 to 1853. During this time, the Council of the Second Municipality undertook the project of erecting a City Hall. After its completion in 1850, it housed the unified city government of New Orleans from 1853 until the completion of the modern Civic Center in 1957.

PART 1: HISTORICAL INFORMATIONPhysical HistoryDates of Erection:

The construction of Gallier Hall was authorized by the Council of the Second Municipality on July 22, 1845, with the passage of Ordinance No. 1183, which stated that Council had approved the specifications for the building, and had agreed upon the choice of architect and contractor. Extant ledger books for the Second Municipality indicate that payments for the construction of the building continued until late 1850. No reference to a cornerstone-laying ceremony has been found, but an account found in the Daily Picayune of May 10, 1853 describes a ceremony inaugurating the new office of the Mayor in the building.

Architect:

The architect was James Gallier, Sr. Born in Ireland in 1798, Gallier came to the United States in 1833, and worked for a year with architect Charles Dakin in New York City before coming to New Orleans. Gallier is identified as the architect of the building in Ordinance No. 1183 of the Second Municipality. This ordinance states that Gallier was to supply all drawings for the project,

for the sum of two and a half percent of the total cost of the building, in addition to an advance of one thousand dollars. Gallier supplied seven drawings some of which survive and are now part of the Sylvester Labrot collection housed in the Southeast Architectural Archives at the Howard-Tilton Library of Tulane University. References are made to the design and construction of the building by Gallier in his autobiography published in 1864. An inscription above the main entrance of the building also names him as the building's architect.

Builder:

The man who was to be responsible for the construction of the Municipal Hall according to the design of James Gallier was Robert Seaton. In Ordinance No. 1183, it is stated that the Council accepted Seaton's offer to construct the building for a sum of \$120,000. The building contract, which was notarized on August 2, 1845, states that Seaton was to complete the construction within twenty-two months. Payment to Seaton was to be in increments of \$8,000, delivered upon the completion of each stage of the building schedule.

The original building contract can be found in the records of the Notary Public J. B. Marks, volume 38, number 32. These records are housed in the Notarial Archives for Orleans Parish, located in Room B-4 of the Civil Courts Building at 421 Loyola Avenue in New Orleans. In this building contract is a report of the Finance Committee which includes a copy of the building Specifications. This document is signed by James Gallier, Robert Seaton and the Chairman of the Finance Committee, Mr. Samuel Peters.

The materials used in the construction of the building can be identified from this list of specifications, and in some instances the source of the material is known. The basement ashlar was specified to be Blue Quincy granite, and was supplied by J. B. Whicker and Company, Wright Barker and Company, and the Quincy Granite Company, all of Quincy, Massachusetts. Bricks were supplied by Evariste Blanc of New Orleans. The floors were to be of high quality yellow pine, in five inch boards; mortar was to be from Thomaston or St. Genevieve, Missouri; and the glass was to be from New Jersey. The marble for the portico and the front facade of the building was to be "white northern marble", and was supplied from quarries in Westchester County, New York by John B. Glover and the firm of Masterton and Smith, both of New York City. Specific instructions were set out for the marble work in the building contract, stating that "it is to be distinctly understood that no block or piece of marble which is in any way defective in quality, or defaced or injured in any way shall be allowed to be set in the building."

The construction of the building was halted early in 1847; contractual problems had developed between Seaton and the Council. On July 21, 1847 the Council of the Second Municipality reviewed a proposal, extended by Gallier himself, to complete the construction of the building, with Gallier as the contractor. The contract with Seaton was repealed, and the Council, accepting the proposal that had been made by Gallier, passed a resolution on August 3, 1847, agreeing to pay Gallier seven and a half percent of the total cost of the building, in addition to the two and a half percent he was already receiving, for his services. Gallier proposed to re-commence construction on the 1st of October, and to complete the building within two years. Accounts of action relative to this decision can be found on Page 2 of the Daily Picayune of August 4, 1847, and the Official Proceedings of the Second Municipality Council, both on file in the main branch of the New Orleans Public Library at 219 Loyola Avenue.

### Original Plans and Construction:

The extant original drawings for the construction of Callier Hall consist of eleven pieces, showing sections, interior and exterior elevations, a floor plan for the first story, and various details. The drawings are signed by three aldermen of the Second Municipality: Samuel Peters, James Golding, and John Leeds. Gallier's signature is not present, and the drawings are only referred to by the small title "city Hall". The drawings are executed in ink and watercolor, and are housed in the Labrot collection of the Southeast Architectural Archives at Tulane University in New Orleans.

Other sources which may provide information on the construction and appearance of the building are the original building contract in the Notary Records of J. B. Marks in the Notarial Archives for Orleans Parish, and any drawings that exist, such as the one by Thomas K. Wharton dated 1848, in the Historic New Orleans Collection at 533 Royal Street in New Orleans.

### Alterations and Additions:

On the exterior, Gallier Hall looks virtually as it did when completed. The massing and details of the building have not been changed, with a few minor exceptions. Four of the original nine over nine light windows on the second floor of the Lafayette facade have been replaced with casement windows, and three of the ground floor windows on this facade have been covered up. Also on this facade, the sidelights of the central entrance, originally indicated as having four lights, apparently have been changed to single light fixed glass. None of these changes are irrevocable.

There have been no additions as such onto the building itself. At the turn of the century, however, as the municipal government was outgrowing the space available for it in Gallier Hall, the City Hall Annex was constructed. The architect was General Allison Owen, and the contractor was J. P. O'Leary. The date of the building is 1908, and the building displays many of the stylistic details popular at that time. It is not technically an addition but a separate structure, connected at the second floor of Gallier Hall by a bridge. Therefore, the City Hall Annex, now called the Carondelet Building, does not affect the architectural integrity of the older Gallier Hall.

On the interior, several alterations have occurred. Probably the most extensive of these took place during the Reconstruction period after the Civil War. At that time, a large meeting room known as the Lyceum, located on the third floor, was subdivided into several offices. This room was of great size, with an elaborately detailed arched ceiling spanning 86 feet, a row of columns, and a gallery. This subdivision resulted in the destruction of what was probably the most beautiful and impressive space in the building. During a recent renovation of the building carried out by the architectural firm of Cimini and Meric in 1969, evidence of this room was found but it was considered too costly to reconstruct. Interior elevations showing details of the Lyceum may be seen in one of the surviving drawings in the Labrot collection.

Later renovations resulted in the alteration of some doors, door frames, floors and ceilings. For instance, the floors of the City Reception Room, located at the St. Charles and Lafayette corner of the building on the second floor, and of the two large rooms on the third floor have been redone, with walnut substituted for the original five inch pine flooring. These changes were made during the renovation undertaken by Cimini and Meric in 1969. In other rooms the

paneled door enframements remain, but the original doors have been replaced.

#### Historical Information:

The history of Gallier Hall can be traced back before its construction to the troubled relations between the Creoles and the Americans, who were arriving in the city in increasing numbers during the early part of the nineteenth century. The Americans, for the most part, settled in the area upriver from the Vieux Carre, in what became known as the American Sector. Animosity continued to grow between the Americans and the Creoles, who felt that they were being overwhelmed by the waves of American and European settlers. The situation climaxed in the mid-1830's; a duel between an American and a Creole and the subsequent riotous behavior on the part of the citizens resulted in the state revoking the city's charter and installing a new one which divided the city into three municipalities, each with their own council, police force, and taxing power, but with a single mayor. This situation remained until 1852.

During this time, the Second Municipality Council began to make plans for the erection of a city hall in the American Sector. The building, designed by James Gallier, Sr., was of Greek Revival style, popular for decades as the style for monumental buildings in the United States. It was in sharp contrast to the Cabildo, which had been built in 1799, and was now the seat of the Creole government in the First Municipality. (Possibly in response to the building being erected by the Americans, a mansard roof and cupola was added to the Cabildo in 1847.)

The city was reunited in 1852, shortly after the completion of Gallier Hall, or the Municipal Hall as it was called then. In what may have been an indication of the growing dominance of American influence over Creole, the newly re-formed municipal government moved its seat from the Cabildo into Gallier's impressive building. The new office of the Mayor was inaugurated on May 10, 1853. The building was to remain the seat of New Orleans government for over one hundred years. Extensive documentation of the political events which took place here can be found in the records of the Council of the Second Municipality and the New Orleans City Council, which are deposited at the main branch of the New Orleans Public Library.

During the Civil War, Gallier Hall was the scene of the taking of the city by Federal forces when, in April of 1862, fourteen warships under the command of Captain David G. Farragut slipped past Forts Jackson and St. Philip in a surprise move. Federal ships arrived at New Orleans on April 25, 1862, and the Confederate forces, perceiving that they were outnumbered, retreated, leaving the city in the hands of the municipal government. Negotiations for a peaceful surrender were continuously rebuffed by the city officials, and according to a magazine account of 1889, when Union soldiers appeared at the City Hall to order the Mayor, John T. Monroe to remove the state flag, he bravely refused. Union soldiers were sent to the roof of Gallier Hall to remove the flag, thus confirming the capture of New Orleans; the city government had never actually surrendered.

With the end of Reconstruction in 1877, politics in New Orleans began to focus increasingly on many of the glaring problems that plagued the city. The actions of the Mayors of the city who occupied Gallier Hall during this period are well documented by material on file at the main branch of the New Orleans Public Library. Mayor Martin Behrman spent an unprecedented number of years in

the Gallier Hall office, from 1904 to 1920. He died during his fifth term, but not before he had instituted badly needed water and drainage projects, expanded the public school system, and created both the Public Belt Railroad and the Parkway Commission.

In 1946, de Lessep S. Morrison was elected Mayor and held that office for fifteen years. During Mayor Morrison's administration, the modern Civic Center was erected, and in 1957 the city government moved from Gallier Hall to the new complex covering 14 acres between Tulane Avenue and Poydras Street. Gallier Hall had served as the city hall for 104 years.

Many significant leaders have had their last respects paid them in Gallier Hall. Jefferson Davis, the first and only president of the Confederate States of America, lay in state there, as did General P. G. T. Beauregard, at whose command the first shots of the Civil War had been fired. Mayors Behrman and Morrison also lay in state in Gallier Hall.

The building was re-dedicated in 1958 as Gallier Hall, and has been the scene for many public and private ceremonies and receptions.

PART II: ARCHITECTURAL INFORMATIONDescription of Exterior:

Gallier Hall is designed in the Greek Revival style. This style was popular in the United States from the early part of the nineteenth century through the 1860's. The basic aspect of the Greek Revival style is the adaptation of the classical Greek temple front consisting of pediment and entablature supported by columns of the Doric, Ionic or Corinthian order.

The building is three stories tall, including a full basement. It measures 90 feet in width across the St. Charles Street facade and 215 feet in depth along Lafayette Street. The width of the portico is 64 feet and six inches.

The basement story is of blue-grey Quincy granite ashlar, set in a rusticated pattern. This basement serves as a podium upon which the upper stories of the building sit, and is distinguished from them by the grey color of the granite as well as by the rustication. This podium is actually an element of Roman architecture; classical Greek temples were raised upon low stepped bases called stylobates.

Above the granite basement, the main body of the building is constructed of brick and stucco that has been colored and scored to resemble marble. The front facade, portico, and decorative elements of the entablature which surround the building are of marble.

The portico is the most impressive element of the building. It consists of ten fluted columns of the Ionic order, modeled after the columns of the Erectheum, a temple on the Acropolis. These columns are on granite plinths, and are placed in a hexastyle arrangement: six across the front, with the remaining four placed behind these. Around the shaft of the column, below the Ionic capital, is a carved band of stylized honeysuckle, called anthemion, and above this is a band of egg-and-dart molding. The abacus of each column is also enriched with egg-and-dart molding. The soffit of the portico is divided into six coffered sections, each framed by a course of dentils.

Above the anthemion-carved columns is a proper Ionic entablature, unadorned except for a row of dentils at the cornice. Within the tympanum of the pediment is a sculpture of the allegorical figures of Liberty, Justice and Commerce, done by Robert A. Launitz. The raking cornice of the pediment is adorned with a band of anthemion, and placed at the apex and corners of the pediment are anthemion-carved antifixae, used in classical architecture to conceal roof tiles.

Three flights of granite steps rise up through the columns of the portico to the front facade of the building. Faced in marble, this facade is five bays across. Six pilasters, adorned with anthemion, define these bays, and in four of the bays are two large nine over nine light windows. The central bay is wider than the other four, and contains the main entrance door. The enframing of this doorway is modeled after the doorway of the north facade of the Erectheum, and is enriched with anthemion and egg-and-dart courses. The door itself is of great size and is divided into six panels, the lower two of which slide open to allow entry into the building.

The Lafayette Street facade of the building is fifteen bays wide. Three bays at either end project outward into pavillions, defined by four pilasters, the capitals of which are carved marble. The central bay of this facade is distinguished from the others by the use of tripartite openings on all three levels.

The main entrance of this facade is located in this bay, defined by a heavy granite enframingent. There is also an entrance in the central bay of each of the pavillions.

The most interesting feature found on this facade is the group of twelve round-topped parapet motives, each of which is carved with a single flower of anthemion design. Three large pairs are located over the central entrance bay and the two pavillions, and are carved of marble. The other six, which are smaller, are placed three on either side of the central pair. These elements carry the vertical movement of the pilasters and wall above the roof line, and strengthen the facade's sense of symmetry by accenting the pavillions and central bay.

The Poydras Street and Carondelet Street facades are sixteen and five bays wide, respectively. They are devoid of ornament, except for the dentil course of the entablature which surrounds the building.

In summary, the massing of the building is rectangular, with the portico extending from the main body of the building on the front facade. The style is Greek Revival, and the order is Ionic. A number of non-Greek architectural elements are incorporated. These include the Roman podium-like basement, the parapet motives of the Lafayette Street facade, and the sculptural figures in tympanum.

#### Description of Interior:

Gallier Hall is rectangular in plan, with a hallway twelve feet in width running down the center length of the building on the first and second floors. On the second floor, which is entered through the great door on the front facade, the ceiling of this hall is divided into seventeen dentil-framed coffered sections, which echo the coffered soffit of the portico. The walls have pilasters which correspond with each of the ceiling beams. This pilaster and coffer system lends a strong visual rhythm to the hall. The floor of this hall is of white and black marble squares laid in a pattern diagonal to the axis of the building. In the basement the floor is of red and grey flagstones.

On the second floor the central hall is bisected by a wide stair hall perpendicular to it. A flight of granite stairs with cast iron newel posts and balustrade topped by a dark mahogany handrail climbs from the ground floor entrance on Lafayette Street to the second floor. Across the central hall marble stairs continue upward to the other levels.

As a result of these two perpendicular crossing halls, the area of each floor is divided into four rectangular parts of equal area. This is the basic plan of the building. Over the years, some of the interior spaces have been altered, but most of the major spaces on the second and third floors are intact. Upon entering the building through the front entrance, the first room on the left is a large space, three bays wide. A large fireplace covers part of the Lafayette Street wall. According to an account on Page 1 of the Daily Picayune for May 12, 1853, this room served as the City Reception Room, a place where "the Crescent City may now receive her company in the handsomest manner." The next room along the hall on the left was the same size as the City Reception Room, and was known as the Dining Room. A portion of this room has been subdivided into a smaller parlor. In the center of the Dining Room is a single slender column with an unfluted shaft and Egyptian-style capital.

Across the hall from these two rooms is a large rectangular room, which served as the Ballroom. The room is seven bays long, with large nine over nine

light windows along both the St. Charles Street and Poydras Street walls. The floor of this room is slightly elevated above the level of the hall floor, and is constructed of boards of pine, five inches wide, as specified in the original building specifications. Placed in a row down the center of the room are three columns with unfluted shafts, similar to the column found in the Dining Room, except that these have no capitals. The ceiling of this room has been dropped, and perhaps conceals the capitals of these columns. Beyond the stair hall on the same side of the building is another large room of similar size, but without columns of any kind. This room served as the Council Room.

Above the second floor the layout of the building is different. On the third floor, the front half of the building is occupied by offices of various sizes. This space was originally the location of the large meeting room known as the Lyceum. This room was subdivided into offices during Reconstruction, and no visible trace of it remains.

The rear Poydras Street section of this floor is divided into smaller rooms with low ceilings. Track lighting has been recently installed in these rooms, apparently for exhibit purposes. The rear Lafayette Street side of this floor is divided between two large rooms with high ceilings. No information was found on the function that these rooms served.

The only rooms on the next level, which is not a true story of the building, are those located above the small rooms with low ceilings on the third floor. Across the hall, the high ceilings of the two large third floor rooms rise up into this level. The front half of this floor where the high arched ceiling of the Lyceum once rose is now storage space.

The large rooms of the second and third floor are decorated with dentil courses. The door enframements have a dentil course surmounted by a pediment. Large medallions are on the ceilings of these rooms, and are enriched with anthemion which echoes the exterior ornamentation.

#### Site:

Gallier Hall is oriented with its long axis in an east-west direction. The main facade of the building faces east, and overlooks Lafayette Square, a landscaped park laid out in 1788. Located on the corner of St. Charles Street and Lafayette Street (then called Hevia), the building has shared its vicinity with other notable structures. These include the Moresque Building, designed by James Freret in 1859 and destroyed by fire in 1897. Across Lafayette Square the domed Odd Fellows' Hall stood from 1853 until it was destroyed by fire, and today, the impressive Post Office designed by Hale and Rogers in 1914 stands on the site. Soule College, built in 1902 on the site of the building which had served as the first Second Municipality Hall, stands across Lafayette Street.

The Sanborn Insurance Map of 1876 shows that the square on which Gallier Hall is located was at that time shared by numerous brick and frame buildings, including the Civil Courts Building and a synagogue. Today, only two other buildings share the square with Gallier Hall: the City Hall Annex, built in 1908, and the Federal Bank Building, built in 1966.

Bayard T. Whitmore  
Architectural Historian  
Historic District Landmarks  
Commission

### PART III: SOURCES OF INFORMATION

#### Architectural Drawings:

Extant drawings by James Gallier, not dated, are part of the Sylvester Labrot Collection of the Southeast Architectural Archives. This collection is kept in the Special Collections division of the Howard-Tilton Memorial Library of Tulane University, New Orleans.

#### Early Drawings:

An early drawing of Gallier Hall, executed in 1849 by Thomas K. Wharton, can be seen in the Historic New Orleans Collection, 533 Royal Street, New Orleans.

#### Bibliography:

##### Primary Sources

The original building contract between Robert Seaton and the Second Municipality Council is located in the works of Notary Public J. B. Marks. These can be found in the Notarial Archives for Orleans Parish, Room B-4, Civil Courts Building, 421 Loyola Avenue, New Orleans.

Official Proceedings for the Second Municipality Council can be found in the Louisiana Division of the New Orleans Public Library, Main Branch, 219 Loyola Avenue, New Orleans.

Court records for the civil suit between Robert Seaton and the Second Municipality Council contain references to contracts made with various suppliers of building materials. These can be found in the Louisiana Division of the New Orleans Public Library, Main Branch, 219 Loyola Avenue, New Orleans.

The Daily Picayune, May 11, 1853, p. 2, column 1 contains an account of the inauguration ceremony held on May 10, 1853.

The Daily Picayune, May 12, 1853, p. 2, column 1 contains a description of the new City Reception Room in Gallier Hall.

Records of the Comptroller of the Second Municipality, covering the years 1845-1852, contain references to contracts pertinent to the construction of Gallier Hall, and can be found in the Louisiana Division of the New Orleans Public Library, Main Branch, 219 Loyola Avenue, New Orleans.

##### Secondary Sources

Christovich, M. L. New Orleans Architecture, Vol. II: The American Sector. Gretna: Pelican Publishing Co., 1972.

Huber, Leonard V. New Orleans: A Pictorial History. New York: Crown Publishers, 1971.

Sources Not Yet Investigated:

Other accounts of the building its construction exist in various issues of the Daily Picayune and the Daily Crescent. Sample references include October 15, 1849 of the Daily Crescent, and July 1, 1849, October 13, 1849, and October 31, 1849 of the Daily Picayune.